FALLGUIDE '75—INSIDE

OSCEOLA

south carolina's newsweekly
Sept. 5 ,1975
25¢

Conversation with the governor

Page Three

Who's really tying Jim Edwards' hands?
See our interview, and find out what he thinks.

Also,

Linda Ronstadt at Carowinds

Jethro Tull: good music presented badly

Is college worth the money?

THE Political economy BY ED MEADOWS

Is college worth the money?

As students trudge back to class this week, it's interesting to ask whether, in 1975, a college education is necessarily worth four years of one's life, a few thousand dollars and the sundry unpleasantries it entails. The American Dream of a college degree for everyone, indeed, has lost some of its lustre in the 1970s. Reality has taught that a college diploma is no automatic ticket to success and riches.

In the heady days of the 1960s, when war babies were flooding campuses and colleges were booming, promoters of higher education touted figures showing how much a college graduate would earn. For instance, the Census Bureau says a man with a college diploma will earn $200,000 more between the ages of 22 and 64 than his counterpart with merely a high school degree (based on 1972 data). Such a figure is pure guesswork and has little meaning. In fact, a New York banker claims that if money is your only goal, college is the dumbest investment you can possibly make. Stephen Necel, after using a computer to compare college with other investments available in 1974, found that it was hardly the best choice.

And Caroline Bird, author of **The Case Against College,** claims that "few parents are sophisticated enough to understand that in financial returns alone, their children would be better off with the money than with the education." She suggests that if a Princeton-bound high school grad put his college money ($34,181) in the bank and went to work in the local garage, by the time he was 28 he would have $75,000 in his account, even though he had earned $7,200 less than his college-trained counterpart by working.

Then comes Harvard professor Christopher Jencks, who reports that social class and luck, more than anything, determines who succeeds in America. He suggests that college has nothing to do with it, and that perhaps college graduates have higher incomes not because of college, but because colleges may simply attract people who are destined to earn more anyway -- the bright and ambitious.

Witness also the rise of what has been called the new intellectual proletariat: Ph. D.'s in Eastern Philosophy driving cabs and B.A.'s in psychology tossing hash at the local diner. A surfeit of liberal arts majors, so-called "generalists," can't find work in their fields. Ten million college graduates will enter the labor market in the 1970s, and that's as many as all the college graduates at work in 1970. Thus, the college degree has been devalued, and graduates must increasingly take jobs that only require high school training (and only pay high school wages). Half of all high school

"Few parents are sophisticated enough to understand that . . . their children would be better off with the money than with the education."

graduates in this nation now go on to some form of higher education. That percentage is growing each year, and as it grows, a college diploma depreciates further in value. (It's still true, however, that a degree from a prestigious state university or elite private college is worth considerably more than a diploma from a community college.)

But money isn't everything, is it? Sociologists now speak of the "psychic income" a college graduate earns, that is, a measure of the satisfaction a college graduate might receive from his work. The idea is that jobs with high "psychic incomes" such as careers as artists, college professors, poets, ballet dancers and authors attract so many people that they pay very little, if anything, in real terms. (If you don't believe it, try to hire yourself out as a poet and then count the days before you're in the welfare line, no matter how good you are.) So the theory is that even though such jobs pay little, they offer ample recompense in mental satisfaction. The catch is that such jobs, even with the small pay, are still extremely hard to come by, even if you have a college degree. And a college degree has nothing to do with whether you're a good ballet dancer or poet. So much for "psychic income."

All of this has not been lost on college students. Caroline Bird tells of a huge sadness she sees on the campuses she visits. She says the sadness comes from a realization that students are "unwanted adults," shuffled off to college "because it has become the thing to do, or because college is a pleasant place to be; because it's the only way they can get parents or taxpayers to support them without working at a job they don't like; because Mother wanted them to go, or some other reason entirely irrelevant to the course of studies for which college is supposedly organized." She adds that for most students, "college is at best a social center or aging vat, and at worst a young folks' home or even a prison that keeps them out of the mainstream of economic life for a few more years."

Aging vat or not, college is at least one viable alternative for many people, and it's not hard to get into one these days, if you've got the money. Yes, tuition costs are rising with the general increase in food and fuel costs. At the University of South Carolina, tuitions are up $35 for state residents (a total of $327 a semester) and up $60 for out-of-state students, who must now pay $707 a semester. But that's not so bad. Some private colleges are now charging upwards of $3,000 a semester.

And it is widely reported that now students are flocking to the more lucrative disciplines. Medical and law schools are overflowing. Graduate schools of business, engineering, agriculture, journalism (especially after those Watergate heroics), dentistry, nursing and other health fields have ballooning enrollments. This is a natural product of recession, and dark clouds of future economic turmoil. A B.A. in comparative metaphysics doesn't cut much ice down at the local bank, if you're looking for a job. But on the other hand, there is danger in sweating too much over the job trends. The job market is very volatile, and what is sexy this year may be nowhere at all four years from now (right after you graduate). Those who went into aerospace engineering a few years ago found that out, since few of them have engineering jobs today.

But it would hardly do to consign the liberal arts to oblivion. The humanities may be, in the end, more important than all the highest refinements of technology. Technology is merely a tool, a method of reaching the various ends addressed by the humanities. An illiterate engineer will lead us to nowhere but the blind technologist's totalitarianism, where machines rule man. The learned humanitarian, though, will yet lead us to some quantum of understanding, to some reason why we should build machines in the first place. Without that understanding, we are blind as savages.

letters

The best piece

To the Editor:

Your recent article, "Politics of Junk Radio" by Edward Meadows, was, in my opinion, the best piece of local journalism I have read this year. Not only because the article satisfied feelings I have toward radio in Columbia but also because of the sheer triumph one feels in reading an article in a well-established newspaper that presents the actual truth with such confidence and force on a locally neglected issue.

It utterly surprises me that local radio stations are so unaware of public attitude, with few exceptions. And even more so those of us who buy time on radio without even considering what type of "tune/tunes" our commercial spot will come out of and go into. I will wager that 90% (if that much) of the advertising businesses in this city who use radio as an advertising medium do not even consider the level of quality a particular format displays. Not that I recommend advertisers of radio or any other form of media dictate the programming standards of a radio station. But I do feel this may support a fact that radio stations, particularly Columbia radio stations, are not receiving creative input from the public which it serves and possibly worse yet, not coordinating their programming to meet the demands of their audience purposely.

I am sure radio station management in this city offers a variety of convincing arguments to justify the reason and logic behind their programming decisions; and who knows, there may well be existing problems in changing formats, foreign to someone on the outside looking in. But the dissatisfaction is growing in this city and not only in city newspapers.

Again I feel Mr. Meadows should be highly praised for producing this article, because I am more than sure this article has cost Mr. Meadows an arm and a leg in some social circles.

Wayne C. Cooper, Jr.
3611 Valley Rd.
Columbia, S.C.

Air pollution

Congratulations! Your "The politics of junk radio" expresses the way I've felt about Columbia radio for years. You even put it on the front page.

It makes me mad to think of the thousands of songs recorded and the listening audience has no choice but to hear certain "popular" songs 4 times each in 8 hours. Just as bad is when a song isn't completed (ex. "Hey Jude," "Lucky Man"). I hope the people who can change local radio read your story. Keep up the good work.

Sincerely,
Monte Steedly

Political junk

Dear Sirs:

Where did Edward Meadows get his information on which he based "The Politics of Junk Radio?" To quote, "The only way to get one of those few channels is to first have perhaps a million dollars and then ties to a corrupt senator or two."

I own Radio Station WZLD, put it on the air. I do not have a million dollars and used no political influence. As for the corrupt senators, you should be made to prove the corruption of the senators you refer to.

Quote, "Instead there is the reality of monopoly control by the same few broadcasters who've run Columbia radio since the early 1950s." WZLD went on the air July 11, 1974. No other broadcaster owns one penny's worth of WZLD and has no control.

There are other generalizations such as "Columbia's mainstream mass media speaks with one voice. A voice of Bible Belt provinciality and simpleminded, red baiting, right-wing politics. Their most hated enemies are the likes of the Kennedys, etc." You do not know me, know nothing about me but you do include me in these statements.

You should require your reporters to

[Continued on page four]

Rock Radio

An experiment in local radio programming begins this weekend in Columbia. Avcom, a new Columbia public relations-advertising firm, will test their new syndicated progressive rock radio show on WNOK-FM (106 mc.).

The idea is to show advertisers that progressive rock music isn't really the Devil's Music and is, in fact, salable to a wide audience in Columbia. If the experiment works, Avcom hopes to have the program running on a regular basis. Advertisers have already signed up for the four-week test.

The show consists of two hours of well-selected progressive rock, with a little between-the-records poetry reading and commentary. The program, titled "MQ," should generate a good audience, but the only trouble is that Avcom's experiment hardly gives it a chance to work. Two hours a week, four weeks in a row, is no schedule designed to catch the maximum audience. People change their listening habits slowly and eight hours a month offers little exposure to any new format. So if the Avcom experiment fails, only the most feckless will claim it failed because "progressive rock won't work in Columbia."

Avcom's Al Abrams says the idea for the show grew largely from a sense of deprivation all too common in Columbia: people who've lived in other cities come to Columbia and quickly discover the dry gulch of local radio. There's no progressive rock or progressive jazz at all, period. So if your tastes are, shall we say, beyond Tony Orlando and Dawn, you're out of luck.

Maybe Avcom's new program will change that. At least it is worth a listen. The show will run from 11 p.m. to 1 a.m. September 7, 14, 21, and 28. If the Saturday programs work, that schedule should continue.

Ed Meadows

OSCEOLA

"Freedom of the press is guaranteed only to whose who own one."
--press critic A.J. Liebling

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Conversation with the governor

One of the most interesting political games in town these days is to compare the eight-month administration of Governor James Edwards with an imaginary one -- that of Pug Ravenel, who a year ago at this time was well on his way to beating Edwards in the November general election, the polls showed, before the momentous decision from the S.C. Supreme Court that rendered him ineligible.

The following set of questions and answers is hardly the most definitive interview that could have been conducted with the governor, but the time limits of the day -- July 30 -- prevented pursuing some lines of questioning that might have proved interesting. In the hour that was available, therefore, we tried to focus as much as possible on the Edwards-Ravenel comparison.

In one area -- government efficiency and management -- Edwards and Ravenel are not very far apart philosophically. Edwards would probably be more prone to label his approach to harnessing the bureaucracy and bringing order to the chaos of state government as "conservative" techniques, while Ravenel would probably categorize them simply as "good management." Both agree that as the system is now constructed, it's unwieldy and running at far less than maximum efficiency.

Of course, on social issues, Ravenel and Edwards are far apart. But the most significant difference between the men -- and the one that Ravenel talked about endlessly during the 1974 campaign -- is to what extent the governor can go about circumventing the constitution in order to exert control over state government, and bring progressive, "reform" leadership to the state -- and to the legislature in particular.

Edwards is simply adamant about the subject. He feels that the governor is endowed with certain powers beyond which he cannot move. He professes a strong belief in "compromise" and has, if anything, worked more cohesively with the General Assembly than his Democratic predecessor, John West.

Edwards observers have noted that he has few truly strong opinions on most issues that confront him directly as governor, and that more than anything is made clear during the course of this interview.

Jim Walser

Osceola: Since you were the first Republican governor in 100 years in a predominantly Democratic state, and since you ran what your staff and your advertising called a "reform" campaign, some people have been surprised that you have preferred to compromise with the Old Guard leadership of the Senate as opposed to defining a harder line on things like home rule, judicial reform, ethics legislation, and Public Service Commission reform. Why is this? Is it a position that you are going to take for the next four years, or is it one you decided to take for the first year and see what happened?

Edwards: No, it's really the basic way that I believe in getting things done. I think that during the campaign you hit hard, you be as partisan as you want to be, you sell your product. Then after it's all over, there's no way that you can get any cooperation by having a chip on your shoulder. I think you have to operate with a sense of humility, and a sense of cooperation and gentle persuasion, and I think we have been more successful by using this approach, which is sort of a natural thing for me because that's the way I have always done things. I think that once the campaign is over, the fight should be over and there should be an atmosphere of friendship and warmth, camaraderie and working together for solving problems. I think the record shows that we have been reasonably successful.

Osceola: Name what areas, specifically, that something was done that wouldn't have been done had you gone in with a more hard-line approach.

Edwards: I don't know that we wouldn't have gotten the cooperation that we have gotten. Let's look at some of the things we have done. We have got an ethics bill passed. I'm not taking any credit for it, it was a team approach, but the fact remains that before we were elected, there were no ethics bills. We've got the home rule bill passed, we got the taxation and equalization law passed and legislative aspects passed and put on the books. It's a trial basis to perfect it before we go the constitutional route. We've done some things. I think that we set up, for example, the motor vehicle management office, we got an amendment, a provision, in the appropriations bill, that requires that in the event of any (budget) surpluses in the years to come that 25 percent of that surplus will be set aside for a sort of reserve fund that would be used only in dire economic years. This could be up to five per cent of the total budget of that year. We've got the mandatory sentences for those found convicted of armed robbery with a deadly weapon.

Osceola: All of these are areas where pure bills became compromise bills in areas like home rule and ethics which...

Edwards: Most of them were compromise bills when you come right down to it. The mandatory sentences bill, for instance, for armed robbery -- I wanted 15 years and they (the legislature) settled on seven. That type of thing. But I think that politics, when you come right down to it, when you be realistic about it, face the facts, that's what it's all about. Debate, meaningful debate and discussion and come up with give a little here, take a little there. You know, we don't know all the answers, and there are a lot of people in the legislative process who have an awful lot to offer. They come up with some debate that is convincing, and if some of our colleagues can convince us that's the way it should be, then that's the way it's put into law.

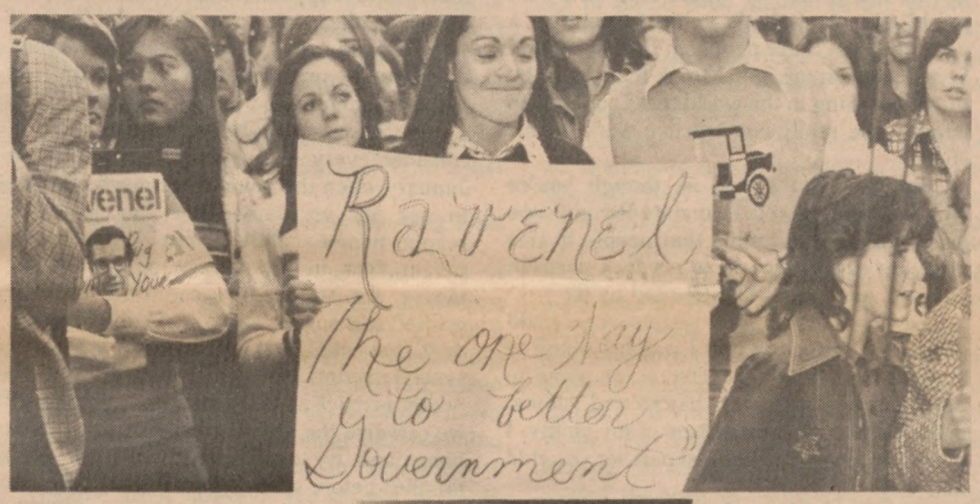
Osceola: I take it that you were satisfied with the legislative session.

Edwards: Yes, I was. They worked longer and harder than ever before. I was disappointed that we didn't get judicial reform, but I think we took a real long step toward judicial reform because of the meaningful discussion that took place, and the building of public opinion for judicial reform. And I think that our labors in that field will be harvested in the next session.

Osceola: Pug Ravenel said that if he were elected and the legislature didn't do what he felt they ought to do, then he would get on television and bring it to the attention of the people, and identify individuals that he thought were not acting in the best interests of the state. Do you ever envision doing anything like that? Do you think Ravenel could have pulled it off, could have bucked the system at the same time he participated in it?

Edwards: That makes good campaign rhetoric. You know this is one of the areas that my technique is different. My techniques are to go out and explain to the people exactly what needs to be done, trying never to get personal -- politics has never been a personal thing with me, it's been more of a philosophical thing -- and I think when you start polarizing people against you, not just on that particular issue that you're trying to get their support on, but on the next thing that you're trying to get support for. So what I try to do is tell the people the direction that I am going, and tell them the overall philosophy I have. When we get into specifics, I try to get you people in the press, to get your support to help me sell my program to the people. But, to put it on a personal basis is the last thing that I would want to do, I'm just not that kind of person. And I think it would be the poorest way to get things done. I know that some people have said they would fight it out with 'em toe to toe with 'em in the Senate and the House, but I think I would be on the canvas after the first round. If you want to get something done, I think you've got to be warm and friendly, persuasive, positive, firm, speak to the issues and to the need, and gather statistics and try to debate in a meaningful way to prove your point. I think that most of the legislators -- with some exceptions -- if you can show them that it is for the good of South Carolina, fiscally responsible to do the things that we're talking about doing, if you can convince them of the need, I think that they will ultimately -- maybe not at first, but ultimately -- come around to supporting the position that we take. Now if you can't convince them of this need, maybe these things shouldn't be done, maybe it's not the best thing for South Carolina to do them. But we don't mind throwing a few things out, getting the facts, debating, and I think that some will ultimately come around to our position.

(Continued on page 4)



Edwards versus Ravenel

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ms. Hutchison is the grandaughter of Sir Richard Westmacott, former President of the Royal Academy. Born in England, she now resides in Columbia.

Her works are found in private and public collections world-wide.

Edwards

(Continued from page 3)

Osceola: What this gets back to is what function the governor is going to perform in the state system of government, and I think that you have already spoken several times on the limitations of the office. Did you think that lack of power would be that much of a problem when you were running? Did you think that you would have more real power as opposed to powers of persuasion?

Edwards: During the debate of the campaign, I mentioned several times that this is a legislative state, and that the only thing we had is the art of gentle persuasion, to persuade the legislature of what's good for South Carolina. We mentioned it on several occasions. I knew what I was getting into and I think that in my last two years, not for my term in office but for the benefit of the next governor, I would like to concentrate on the reorganization of the governor's office to get the governor more power to administer the laws that are passed by the House and Senate when they are in session. We don't have them now (the powers). In South Carolina now, we have over 131 different agencies, each with a little board, or a commission that are appointed or elected. Each board has its own executive director in charge of running the organization, and there's nobody at the top to tie all the functions of these 131 different agencies together so that we can be working in concert and unison to achieve an objective down the road.

Osceola: What you're saying is that it's impossible to work through this system, to manage it?

Edwards: Exactly. Ten years ago, when they had 12 or 15 thousand state employees and it was a small operation with a budget of like $500,000, then I think that it was small enough to execute the business of the state in the interim when the legislature wasn't here. But today it's gotten so sophisticated, so complicated, so large with 50,000 plus state employees -- we don't even really know how many state employees there are -- since we've grown to this size, there's no way that you can run the state efficiently, cut out the costly duplication of effort, and lubricate the wheels of government so that it will run smoothly, then there's no way you can do that without bringing about the reorganization of the executive office and more power in the executive office. Now, I don't want it for my administration, because if I did it for me then it would look like a power grab. Ben Tillman was the one that disorganized state government. Up until Ben Tillman's administration it was the way I have described, a cabinet form of government with each cabinet officer having certain categories of agencies. I visualize, say, one for natural resources, where you have the water resources, land resources, fish and wildlife, forestry and so on. Then we'd have a department of human resources, to take care of social welfare programs, things like health care, that type of thing. The person that headed this part of the cabinet would direct his attentions on up through the line, on up through the chain of ccommand to the governor himself. And that would give you some control to administer what the legislature has passed.

> "... there's no way that you can get any cooperation by having a chip on your shoulder. I think you have to operate with a sense of humility, and a sense of cooperation and gentle persuasion ..."

Osceola: You say that you try to stay out of personalities, but when you get down to it, a lot of government is personalities. Could you ever see yourself next year actually going out and working for Republican candidates that might be running against members of the Democratic leadership?

Edwards: I really have not made that decision yet, and I probably will not.

Osceola: Why would you prefer to stay out?

Edwards: Well, I've got two more years to work with the legislature, and I think that is more important for my cause, which is to build a strong second party in South Carolina. And I think that the best way that I can build a strong Republican Party in South Carolina is to be the best governor I can possibly be during the four years that I'm governor of this state, in a non-partisan sort of way. If I get bogged down in a partisan support of this candidate or that candidate, then when they come back in session, then there's going to be just as many that we would lose on as we would win. And that's going to polarize a good chunk of these people in the House and Senate against me, and I think that would be the worse thing in the world that I could do to hamper the really constructive work of this state.

Osceola: You sound as though you're trying to show people that state Republicans don't bite...do you think that people in this state are expecting you to act in a partisan manner, and would be offended by it?

Edwards: I think most people were. I said during the campaign that I was not going to be a partisan governor. That I was going to represent rich and poor, blacks and whites, males and females to the best of my ability. I think that we've for the most part we've acted that way.

Osceola: With the recent judicial decisions, it seems that reapportionment is going to be with us again. People in South Carolina are sort of tired of all the reapportionment talk, as are probably the people working on it. You've indicated that you are against calling a special session. Does this mean that you are against it for costs reasons, or because you are against single member districts, or that you don't think that the current plan discriminates against blacks? Are you going to let the Senate stonewall until the end again, like they did before, or are you going to try to grease the machinery, as you put it before? Are you going to step in and speed this thing up?

Edwards: Anytime you try to reapportion a body of the legislature, you've got a disruption, and we've been disrupted and disrupted. I'd like to see us settle down without all these disruptions and move forward to solve problems. I was for single member districts, always have been for them. I thought that we would have an improvement in government and I think that ultimately we will because of single member districts. I may be wrong, I've been wrong many, many times when I evaluate things politically.

Osceola: You think it's too early to judge the House after one session of single member elections?

Edwards: I think it's too early. If we are going to reapportion and if the courts say that we must in fact reapportion the Senate...oh, I want to remind you of one thing. When we were discussing reapportionment before the House, I was among a group of people who foresaw the fact that we may have to reapportion the Senate and I was in favor at that time of reapportioning the House and the Senate at the same time along the lines of three House seats to one Senator. Getting back to your original question on reapportionment, I'd like to see the interim committee take this ball, study it, work it, consider every plan possible, and then in January when the gavel rings down, I'd like to see us go immediately to work on reapportionment of the Senate. I think history proves that in the reapportioning of the House, we never did accomplish what we wanted in a special session if you will recall. And that was back in the days when the special session would not cost the taxpayers nearly as much as it costs today. And I think if we can give the legislators a rest, to go back home and try to make a living for their families before we bring them back up here, and in the meantime let the interim committee study this thing and get different varieties of reapportionment proposed so that we can distribute these plans so that the members can study them in the peace and quiet of their homes and be completely familiar with them, then they can come down here and I think we can do it in a very short period of time. And after adequate study, then we have the debate, and go to work on it that way.

Now, I'm through talking with facts, and I want to dream a little bit and throw some things out that have been on my mind. We've got 46 counties in South Carolina. Why should the taxpayers of South Carolina support 46 separate entities of government in South Carolina? The counties of South Carolina were devised back in the days of the old horse and buggy, and they were designed so that a man could get up early in the morning, saddle a horse or hook up his buggy, ride to the courthouse, get his business done, and ride back home before nightfall. In the jet age, doesn't it make sense that we not have to support this archaic system that we have with 46 sheriffs, 46 treasurers, 46 courthouses and this, that and the others? Wouldn't it make sense if while we were reapportioning the Senate -- and we would have to change the constitution to do this, but it's been changed before -- that we would devise a system to break South Carolina down into 15 geographical, political entities, each with so many house members and each with so many senators?

Osceola: Along the lines of the judicial circuit system?

Edwards: Along those lines...and have those coalesce the county seats...you'd have 15 sheriffs, 15 treasurers, 15 this, 15 that. It would save the taxpayers a lot of money and it would be more efficient and more effective.

Osceola: Sounds logical, but I don't know how you'd ever get it passed.

Edwards: The reason it would have difficulty is that it sounds so logical.

Osceola: Getting back to reapportionment for a second, what kind of "different proposals" are there going to be?

Edwards: There's going to be an attempt to gerrymander a lot of the lines so that it will insure the re-election of the 46 senators. The survival of those at present is uppermost in their minds. And I don't blame them, it's a natural thing. But this is going to be a lot of give and take, and finagling and arguing over where these lines go.

Osceola: I take it you are going to leave it up to the Senate and the attorney general.

Edwards: I think it would only be appropriate for me to do that.

Osceola: As a former Senator, though, you should be able to represent the people's interest in the argument, and at a certain point you should be able to say, "well, enough is enough," if it got to the point where it was threatening next year's elections or the primaries.

Edwards: We'll use what little authority the governor has to give it some direction and to help get things done as rapidly as possible with as little disruption of the process as possible.

Osceola: I want to get on to something else. There's been a lot of publicity lately, and Bill Leeke has caused a lot of it, and the number of prisoners have caused a lot of it, about the increasing number of prisoners at Central Correctional Institute. Since you are a "law and order" person, and have expressed your belief that society should lock people up if they commit a crime, then what is the state going to do? Grady Patterson [state treasurer] says there is no money to build new facilities, but people have known for 15 or 20 years that CCI had to go. Is it going to take something spectacular like Attica to bring people's attention to the problem?

Edwards: No, I think that the officials in state government are very much aware of the

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Letters

[Continued from page two]

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Ode to free enterprise

Sirs:

Ed Meadows' column concerning the tobacco industry and government subsidy is one of the most carefully reasoned defenses of the workings of free enterprise I have seen lately.

It is clearly unjust to subsidize the inefficient tobacco farmer and not do the same for the inefficient service station operator, restaurant owner or manufacturer. That is what advocates of less government control of private enterprise have been saying for years.

Perhaps Mr. Meadows has more in common with those on the political right than he realizes. Perhaps Ralph Nader does also.

Sincerely,
M.S. Grant
1722 Gilvie Avenue
West Columbia, S.C. 29169

problem, and I hope and pray that we have nothing like that. Bill Leeke is doing a terrific job under very trying circumstances and conditions. We've got to find some alternatives. If we don't have the money, we've gotta do something else. I think that we're working on something that may be the answer, some temporary housing somewhere, and the decentralization of the system. Some minimum security type prisoners would be moved out to Army camps, some Air Force camps here that are abandoned. Some of them might be bought, some donated, there's some surplus barracks that we can get. We have to find room for about 1,500 prisoners somewhere. We were overcrowded before, and the crisis was brought on by a state law that requires the counties to turn over their prisoners and ship them all to CCI. The counties were delighted because it was an expensive thing to keep a prisoner, which brings us to another point. I think that a man who has committed a crime, a white collar crime, say he's stolen $4,000 or $5,000 or something like that, but he's not dangerous, I think that man should be put into a correctional institution for four or five months, and then he should be put on a work-release program. It would have to be in very selected cases under complete and thorough control, but say he's stolen several thousand dollars and got in prison for that, then let a porton of his earnings each week go toward paying back the $4,000 that he stole. Now the work-release program hasn't cost the state anything, because he's out living somewhere, and he's being punished because the money that he's earning is going back to pay off the stolen money. It would unload the prisons and would be more humane, give us more room and solve a lot of the problems that we have. I think that this type of thing should be looked into very carefully.

Osceola: Well, this is part of what Leeke has proposed in the next five or seven years.

Edwards: No, it's not original with me. It sounds like a good idea to me.

Osceola: What about the criminal who hasn't stolen money, but who has murdered someone, what about...

Edwards: I think that they've got to be isolated from society, forever possibly.

Osceola: Let's not take anything quite as horrible as murder, let's say armed robbery. What are you going to do to rehabilitate someone like that in the current surroundings or in your other proposed housing situation?

Edwards: I'm all in favor of rehabilitating to the fullest extent possible. But the sad part of it is that statistics show that it doesn't work.

Osceola: No, it's not within the system as it's now constituted, and it probably wouldn't be within the temporary system that you've outlined, but let's say that Leeke had his way, that funds and new buildings were available, do you still believe that it would not work? In the face of rising crime, isn't it imperative that the money be found?

> "I'm all in favor of rehabilitating . . . but the sad part of it is that statistics show it doesn't work."

Edwards: It's not just our system that hasn't been successful, it hasn't been successful anywhere in the country. The situation is disheartening and discouraging. You and I sit here and we feel like that sincerely it would work because it would work if we were there. I'd be delighted to get out of that prison wall and I'd never do another thing bad as long as I live. But the criminal is different from you and me. He doesn't act like you and I act. He doesn't think like you and I think. I think one of the things that I've noticed in my studies of the problems that have arisen is alcohol and drugs are so much to blame for the actions of these people. What's the term -- recidivism? The recidivism rate is often due to the same habits that the criminal used to get in there (in prison) in the first place. He goes out and he means well, his girl friend talks him into having a drink, a little pot, it gets worse and worse and the next thing you know he's dead drunk or high on some drug and he's committing the same crime again. It's a basic personality trait, and these people with criminal personality traits have got to be isolated from society, it's just that simple.

Osceola: You think that's the long term solution to crime?

Edwards: I think judicial reform would help, once we get it passed, and the judges are bearing down and getting more hard-nosed, because society's demanding that they do it, which complicates our prison problem. But we cannot ever get to the point in society where we live in fear and trembling because we can't afford to isolate these people from society. We've got to make provisions to isolate them...in a humane sort of way, to get them out of society's hair so to speak. I've gotten request after request after request for commissions, non-paying commisions (in SLED). I started asking people, "Why do you want that?" They say, "I'm scared, I want to carry a gun so that I can protect myself. Now the alternative to isolating these individuals, and leaving them go, is that we're going to become a society of gun-slingers in America. Go back to the old West where the guy that could draw the fastest was the one that survived. Naturally, we don't want that.

Osceola: How can state officials justify spending $100 million on a state arts complex, or say, hundreds of thousands of dollars on such an abysmal failure as the Tricentennial and not have money for prisons and staff?

Edwards: I can't argue that point one bit, but I got in trouble during the campaign when I started talking about putting my priorities in order, so I'm not going to get off on what we should do about arts centers and that sort of thing, because I've been accused of not being sensitive to the arts. But we've got to put our priorities in order. That's one good thing that is going to grow out of this restriction on the bonds. The law says that we can't issue more capital bonds than to the point where the debt service on those bonds would exceed the five percent annual budget of that year. And it's going to really put the damper on the issuance of bonds. We've got millions of dollars out in bonds that are approved, but not issued. So what's it going to do? It's going to make us in the Budget and Control Board get all the bonds that have been approved together, and sit down and say, what are our priorities? What do we need to do? Should we fund this library, this hospital, this arts center or this prison? It's going to bring some responsibility back in this field. And I think it's going to be good.

Osceola: There's been a lot of talk about the Trotters Shoals dam project. There was some speculation early in your administration that you were going to take some sort of veto action, or try to convince federal government not to spend $400 million on the project. I know there was a study commissioned [Ed: - the commission has since returned a report opposing Trotters Shoals]. What's your position these days?

Edwards: We've done the research and we're trying to make a decision on the facts in this case. And the pros and the cons are just about balanced on the scale, in my opinion. So I'm having an extremely difficult time trying to take a position and until we get a few more facts in to help us, my position is 'let's make a decision and either build the thing or don't build the thing.' And I may not ever make a decision. It's so close, that it's difficult for me to make a final decision. While the federal government has been waiting, the cost has gone up. While they've waited, the need for hydro-electric power has increased. So we need to make a decision.

Osceola: Could I get in one more question? In view of the fact that the Highway Department, SCE&G, Bell Telephone and a number of other private and government outfits have the right to condemn property and use it to their advantage, why are you against setting aside the Congaree Swamp area to preserve it?

Edwards: I'm not against it. Let's take the Biedler tract. I'm not going to talk about the 70,000 acres. I think that would not be in the best interests of South Carolina, to in perpetuity to say that we're never going to touch this resource, not knowing what years to come are going to do. If it is so important to set aside a tract of this land, then I'm for using tax money and going to the willing seller, the state being a willing buyer, negotiate, decide on a price, buy it. Now when the state owns that property, let's do with it what the state feels is in the best interests of the state. But until the state owns that property, I think you, if you own your property, have something to say about whether you'll sell, or won't sell. This is what I'm trying to defend. While I'm wanting to set aside areas such as this, I also want to preserve this great, sacred right that Americans have enjoyed since the beginning of our Constitution and even before that, the right to own private property.

Osceola: Are you willing to defend that ownership theory to the point where you would let them cut the trees down and destroy the swamp, or have they assured you that will never happen?

Edwards: No, they haven't assured me of anything. I would regret very much if they would cut all those big trees down, but in the meantime, they own it, they bought it, they've been paying taxes own it. It's like saying, "That's a beautiful tract of corn there, but I think the state should keep that because it's so beautiful. And you shouldn't harvest that corn." Now is that right?

Osceola: I think the situation between corn and a swamp is somewhat different...

Edwards: No, the basic principle is the same. My heart would bleed if I thought they were going to cut that magnificent forest, and talking to young Frank Biedler I don't think he's going to cut it. I think it would tear his heart out, too, to see it harvested. On the other hand, these people have to pay taxes, they've got a tremendous investment. I don't know how many millions of dollars it's worth, but surely they have a right to harvest to get a return on their investment.

Osceola: Some environmentalists are angered that you made statements on "selective cutting" before your meeting a couple of weeks ago with the "Preserve Congaree" people.

Edwards: Well, maybe not that group. But you know I'm an old woodsman, a hunter, a fisherman, I've always thought of myself as a conservationist. I've got a piece of land I wouldn't touch a tree on, I wouldn't cut it for anything in the world. But if I wanted to cut it, I'd sure hate for someone to come in and say, "you can't cut that land." So you see it's a principle I'm trying to defend at the same time I'm trying to set aside some of this great resource for future generations. And it's a great thing, one of the most beautiful places that I've ever seen.

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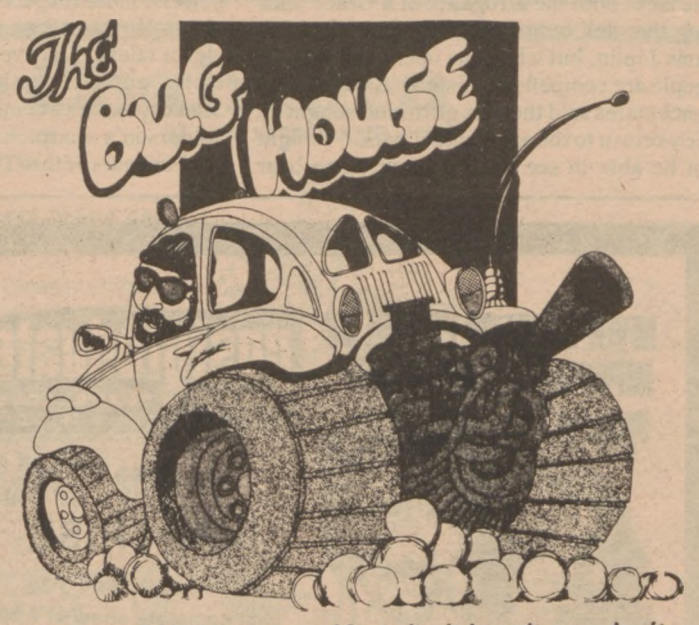

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music

by michael bane

Ronstadt: she's so good

Some performers go through their entire careers, however short, without earning a single standing ovation. Linda Ronstadt copped five (count 'em, five) such ovations in her hour and a quarter at the Carowinds Paladium last Saturday night. It should be pointed out that these ovations didn't come from a hard-core audience of Ronstadt freaks, hungrily drooling over her every word. These ovations were wrenched from office workers and farmers and truck drivers and whomever else that fantastic voice lured into the Paladium, away from the bright baubles and cotton candy of Carowinds.

In short, these five standing ovations were earned.

And no one deserves those ovations more than Linda Ronstadt. Since her days with the Stone Ponies and "Different Drum," Ronstadt has produced a string of memorable songs without achieving the recognition that by all rights should have been hers. Finally, there was the album, **Heart Like a Wheel**, and her top single, "You're No Good," and Linda Ronstadt was -- overnight, as it were -- a star of super proportions. Which is altogether fitting and proper for someone with a voice of such super proportions. Her voice is without peer: sensual enough to send chills down your spine, bluesy enough to bring tears to your eyes. This voice lured people away from the carnival rides and Fred Flintstone until the Paladium was packed, 20,000 deep, with listeners.

The show was slick, make no mistake about that. Ronstadt seemed more at home on the stage than in her earlier tours. She's had, in fact, somewhat of a reputation for freezing up in front of a microphone. Whatever the problem was, it was obvious Saturday night that it no longer existed. She moved around the semicircular stage, if not with elan, at least with reserved confidence, and the audience loved it.

Her reserve is part of her appeal. Linda Ronstadt still doesn't look or act like a star. She lacks both the arrogance of a Grace Slick and the hell-bent-for-destruction air of a Janis Joplin, but when she opens her mouth, people are compelled to listen. (As one of my benchmates said then his girlfriend sought an early return to the amusement park: "I might not be able to see her, but I sure can hear her!" They stayed a while longer.)

Her backup band was outstanding, with some especially fine fiddle work by David Lindley. In addition to Lindley, the band included Andrew Gold on keyboards and guitar, Michael Botts on drums, Dan Dougmore on the pedal steel and Kenny Edwards from the old Stone Ponies on banjo and bass.

For the record, her standing ovations came after "When Will I Be Loved," "Desperado," "You're No Good," at the close of the show with the old Martha and the Vandellas tune, "Heat Wave," and, finally, after her encore of "Heart Like A Wheel."

It would be hard to put a finger on the high point of the show except to say that the whole show was a high point. The outdoor amphitheater worked to its very best advantage, with Ronstadt performing her sensitive ballads to a backdrop of flickering summer lighting. The acoustics were excellent, even in the far corner where I ended up. Even the audience was enthusiastic and attentive. An excellent show -- no complaints. Besides, Linda Ronstadt is probably the only star around these days that can get away with not being able to tune her guitar on stage not once, but twice. That's chatzpah.

*****

"I killed an ant
With my guitar
Underneath romantic Indiana stars
He was a fool
I was so cruel
The power of music is no tool..."*

That little ditty, titled appropriately enough "I Killed An Ant With My Guitar," is part of a strange collection of appealing music and not-so-appealing trivia -- about a 50-50 split -- by John Hiatt, called OVERCOATS (Epic). Hiatt sounds like the bastard offspring of Randy Newman and Bruce Springsteen, leaning toward one ersatz parent in one cut and back the other way on another. The writing, as you probably noticed from the opening example, is not exactly fraught with profundity. It lacks the razor-sharp bite of Newman at his best ("The Good Ole Boys," "Sail Away"), as well as the technicolor observations of Springsteen ("It's So Hard To Be A Saint In The City," "Sandy").

What Hiatt has going for him is his gravelly vocals, a certain flair (at times) for writing catchy songs and some fine production by Glen Spreen.

When he doesn't get too carried away with clowning around a la Newman, Hiatt has a lot to offer. Witness the excellent ballads "I Want Your Love Inside Me," "Motorboat To Heaven," and "Distance," and the country rocker "Lady Of The Night."

A flawed album, but nonetheless fun.

("I Killed An Ant With My Guitar," by John Hiatt, copyright 1974, Tree Publishing Company.)

IN CONCERT

Jethro Tull's gimmickry falls flat

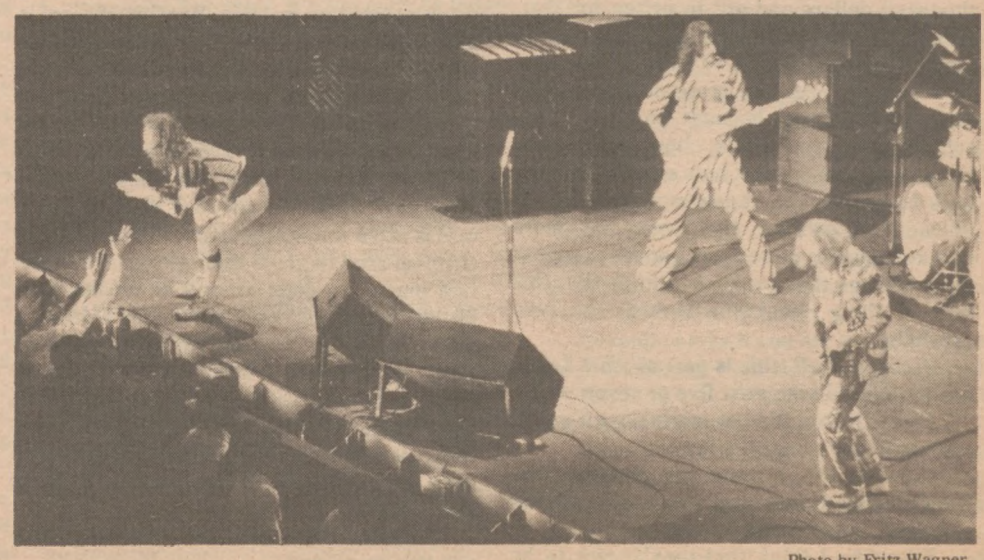


Photo by Fritz Wagner

What do you expect in concert from a band which has recorded three consecutive "concept" albums? Don't you expect them to perform one of their concept shows, probably the latest one -- or maybe to pleasantly surprise you with a new concept musical?

Well, I did. That's why -- maybe I'm stepping out-of-bounds -- this review isn't going to be overly favorable. I feel I was shortchanged by their selection of material, and that leaves me asking myself questions I though I would never ask about Jethro Tull.

The **way** they performed is above serious criticism. Until I saw Ian Anderson and company firsthand I figured Mott the Hoople with Ian Hunter had perfected the most impressive concert act of any rock group. But Anderson commands -- perhaps demands is better -- more respect than Hunter can dream about for his stage presence and sheenily clever talent. You even have to respect some of his gimmickry: the obscene tights, the Shakespearean demeanor, the other rot. Anderson's sharp.

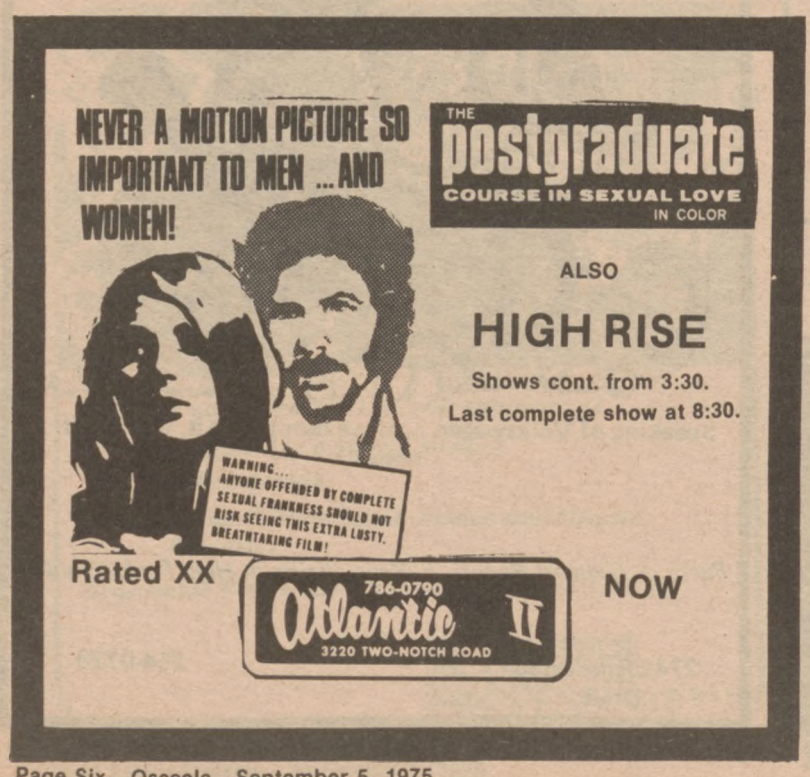
For years Jethro Tull, as I saw them, were just another British rock band. Among the better British rock bands, granted, but no trendsetters. They performed primarily the music of Anderson, who established himself as a superb leader, fine flutist and at-least-interesting lyricist. His real genius only emerged in 1972 with the release of their landmark concept package, **Thick as a Brick**. (Yes, the previous **Aqualung** LP was a concept project, but I never saw it as any real departure from the original brand of rock, blues-rock or whatever.) In **Brick** he used acoustic guitar to elaborate advantage; his flute parts, previously just another rock tool, reflected a more serious creativity. Anderson pursued this direction with **Passion Play**, after which a lot of critics apparently became tired -- or maybe overwhelmed -- of Anderson concepts. The transitions, the glue which was supposed to stick those songs all together into a cohesive little symphony, didn't always work, they said. The thing was boring, relatively worthless, they said.

But I've never felt that way. I could agree with them on a couple of the transitions. But boring? Lord, **never.**

Warchild, the latest LP (though divided into standardized record cuts, it's basically a concept album), was icing on the cake. I still laugh as I listen to Anderson stab his critics in "Only Solitaire." Atta boy, Ian. Go get 'em, Ian. And man, can the guy **compose** stuff. Just outa sight.

So here I am sitting among the teenies in Carolina Coliseum waiting for my number one rock band to come out. Teenies dig Jethro Tull for the wrong reasons; that's a story in itself, and I won't go into it. Out now comes the opening gimmick, a grey-haired, tuxedoed gentleman who bows, turns and conducts an imaginary orchestra through a few bars of a symphony, suddenly drops his trousers and stoops to reveal bright red shorts; the lights go out and an instant later a spotlight hits Martin Barre precisely as he begins his electric guitar intro, a segment from **Passion Play**. The other band members join him onstage one by one: Barriemore Barlow on drums, fat John Evan on

[**Continued on page nine**]



events & entertainment

Edited by Venson Steadman/August 29 to September 5

CINEMA

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Darktown Strutters" is promised as the first all singing, all dancing, all strutting black action spectacular. And when not engaged in those activities the ladies of the cast ride motorcycles. Obviously trash knows no color line. R. 3:45, 5:30, 7:15, and 9.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"The Postgraduate" comes on first with "High Rise" next. Rated X, and shows are continuous from 3:30 with the last complete show at 8:30.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Bucktown" has Fred Williamson **and** Pam Grier in the usual stuff. Rated R, and the show times are 1, 3, 5, 7, and 9.

CAPRI THEATRE, 1519 Harden Street, 254-5601

"Fringe Benefit" and "Heavy." X. Shows start continuously from 1 p.m.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"The Resurrection of Eve" is a vehicle for Marilyn Chambers. "Marriage and Other Four Letter Words" comes up next. They start at 1 p.m. with the last show at roughly 9:30 p.m. X.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1110

"Jacqueline Susann's Once is Not Enough." Once is too much for this sleazy teaser about a Justinian innocent (Deborah Raffin) adrift in the sexual wilds of the big city. The range of titillation includes not only some low suggestiveness (Raffin is hung up on daddy Kirk Douglas, rich bitch Alexis Smith gives Melina Mercouri a big sloppy kiss), but the spectacle of such actors as Douglas, Smith, Mercouri, Brenda Vaccaro, and (less surprisingly) George Hamilton prostituting themselves to Susann's sexual soap opera. David Jansen plays Susann's cretinous conception of a drunken, brawling nearly impotent Norman Mailer, but not even that's funny, just disgusting and rather depressing. Rated R, and the times are 1:30, 6:30, and 9.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-1110

"Jaws." Richard Dreyfuss, Roy Scheider, and Robert Shaw go fishing in what is fast becoming the biggest money hit in movie history. PG. 2. 4:30, 7, and 9:30.

FOX THEATRE, 1607 Main Street, 254-5212

Bringing "The Fortune" in directly after "The Sting" seems rather dangerous: isn't that making the connection a bit too obvious? Warren Beatty and Jack Nicholson are the bilko artists in this one, and Stockard Channing is the rich flapper they marry for the fortune of the title. Directed by Mike Nichols and script by Carole Eastman, ambiance via the 1920's. PG. 1:40, 3:30, 5:20, 7:10, and 9.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, 796-0022

"A Woman Under the Influence." John Cassavetes directs Gena Rowlands and Peter Falk in this story of a woman crushed by the dominating influence of friends and family. With mostly enthusiastic reviews but sluggish box office, it's taken many months to get to Columbia and don't expect it to stay for more than a week (if that long). Rated R, with shows at 3, 6, and 9.

GAMECOCK II THEATRE, Parkland Plaza Shopping Center, 796-0022

"The Trial of Billy Jack." Judging from his recent statements and advertising, Tom Laughlin's messianic campaign to save America would seem to include movie critics as the first human sacrifices. It's easy to see what he's worried about, for while this sequel is somewhat easier to take than the absurdities of the original "Billy Jack," it's still pretty much a stinker. Bereft of the media brainwash that accompanied it last fall, is it likely that anyone will actually go see it again? The casting is home movie time with wife Delores Taylor in the lead and daughter Teresa the ingenue. Nominally directed by Laughlin's son, Frank. PG. 2, 5, and 8.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"Nashville." Robert Altman's easy-going, improvisational methods find their natural place in this epic about the country music capital, and, by implication, America's heartland. It succeeds not so much as a whole as the sum of the parts supplied by the many fine actors including Henry Gibson, Lily Tomlin, Keenan Wynn, Ned Beatty, Keith Carradine, Shelley Duvall, and Gwen Welles (many of whom developed through Altman movies), and if the critics have possibly oversold the controlling insights behind it, it's still a remarkable effort in a style refreshingly unlike anything else being made today. R. 3, 6, and 9.

MIRACLE THEATRE, 1228 Main Street, 256-1950

"Love and Death." Woody Allen fights Napoleon and makes love to Diane Keaton as a Russian countess. A wonderful allusive tribute to the masterpieces of Russian literature and the comedy of the screen past (especially Keaton and Bob Hope) by our finest comedian of the screen present. Rated PG, with shows at 2:30, 4:15, 6, 7:45, and 9:30.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Rollerball." Some heavy irony in the fact that this movie, which pretends to be an expose of the barbarism of a potential Roman Empire of the future, ends up treating the audience like those very plebes and citizens and aristocrats. The action scenes which dominate the movie are certainly exciting, but otherwise it's a waste and its insights so banal that they don't make us think about what we're reacting to -- they become mere visceral excitement. Directed by Norman Jewison in the style of Stanley Kubrick but without the wit or insincerity, starring James Caan, John Houseman, Moses Gunn, Maud Adams, and Ralph Richardson. Probable feature times are 3, 5:15, 7:30, and 9:45 with the matinees being dropped after Monday, but call to confirm scheduling.

PLAZA III THEATRE 1323 Main Street, 254-7960

"Walking Tall, Part II" returns. R. 1, 3, 5, 7, and 9.

RICHLAND MALL I THEATRE, Richland Mall, 782-2228

"The Apple Dumpling Gang." Yet another week for this Disney spin-off of cute Westerns with Tim Conway, Don Knotts, Bill Bixby, and Susan Clark. G. 1, 3, 5, 7, and 9.

RICHLAND MALL II THEATRE, Richland Mall, 782-2228

"White Line Fever," another chase billed as "the most spectacular ever filmed." Jan-Michael Vincent is the star. Call theatre for show times.

CLUBS

THE FORUM, 1520 Senate Street, 771-9973

"Menage a Trois" for Friday and Saturday, August 29th and 30th. Next week has Libby Eason on Wednesday, Pam, Don, and Blind Dave on Thursday, and the "Flatland Rounders" for the weekend. The cover is $1 on Friday and Saturday and Monday, other times free.

THE COPPER DOOR, 2307 Rosewood Drive, 771-9387

"Asterisk" for the 29th and 30th. Call about cover charges.

THE LEFT GUARD, 2728 Rosewood Drive, 799-2575

"Together" sings for this weekend and the following week. Free Mondays and Tuesdays, $1.50 after 9 p.m. on Wednesdays and Thursdays, and $2.50 for members on the weekend.

Bobby Holliday

THE SECOND LEVEL, 2011 Devine Street, 771-4794

On the 29th and 30th Bobby Holliday will be appearing. Next week the schedule is Buzz Peele on Monday, Larry Rhodes on Tuesday, Rob Crosby on Thursday, Jim, Lee and Connie on Thursday, and

[Continued on page eight]

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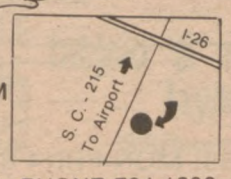

events

[Continued from page seven]

Joanie and Friends on Friday and Saturday. Cover is 50 cents druing the week, $1 on the weekend, no membership required.

THE PUMPERNICKEL, Arcade Mall, Downtown, 254-0775

Friday, the 29th, the group will be "The Ventralis Band," Saturday and the following Saturday, Jim, Lee and Connie, Monday, "Sanctuary," Tuesday, Jim, Susan, and Blind Dave, Wednesday, Charles, Thursday, "Birdfish," and Friday once again Ventralis Band. No cover.

THE THREE CHAIRMEN, 1824 Edmund Road, Cayce, 794-1290

"Love's Labor" for the 29th, "Just Two" for the 30th. No cover.

THE CHOPPING BLOCK, 1021 Briargate Circle, 772-2011

Eddie "Sweet Thang" Brown sings for the 29th and 30th. Next week Pat and Mary. No cover charge.

THE NEW SOUTH MUSIC HALL AND WHISKEY PARLOR, 4614 Devine Street, 787-6505.

Alex Harvey is scheduled to sing on the 29th and 30th. On Monday there will be a jazz workshop throughout September, on Tuesday Rob Crosby, next Wednesday through Saturday "Hickory Wind" will perform. The cover for members on the weekend is usually $2 although it will be $2.50 for Alex Harvey.

MUSIC

Musicians and afficionados of jazz are invited to participate in a series of jazz workshops to be held during the month of September in Columbia. The TDWR Jazz Workshops will be held every Monday evening, and the following tentative schedule of guest artists has been announced: Monday, September 8, Percussion with Paul Witzel and David Earle Johnson, Monday, September 15, Vibes with Jack Bircher, Monday, September 22, Flute, Alto with Bob Fowler, and Monday, September 29, Trumpet with Al McLain. Following the workshops, jam sessions will be held featuring the guest artist and other jazz musicians from the area. For further information, contact David Earle Johnson in Elloree at 897-2364 or Dale Bailes in Columbia at 799-4416.

Led Zeppelin is scheduled to appear at the Atlanta Stadium on August 31 at 8 p.m. Tickets are $8 in advance, $10 on the day of the show, with a 50 cents handling charge for mail orders and may be obtained by writing the stadium at P.O. Box 4064, Atlanta, Ga. 30302.

ART

One of the students at the Richland Art School

Registration for Fall Classes of the Richland County Art School will begin September 2nd and continue through the 5th. Adults may choose from courses in jewelry, sculpture, photography, pottery, and figure drawing. Youth instruction will be offered in drawing and painting. The registration will be from 10 a.m. to 4 p.m. in the Columbia Museum of Art Library, and anyone wishing more information may write the Museum or call 799-2810. The classes will begin on September 8th.

SPECIALS

A wide variety of short courses are being offered at USC beginning Sept. 2 as part of the University's Division of Continuing Education. Subjects will range from folk guitar lessons to the care and identification of house plants. University faculty members as well as outside specialists. For information on how to register call or write the Division of Continuing Education, University of South Carolina, Columbia, 29208, phone 777-2589.

THEATRE

Workshop Theatre will be beginning its season on September 2nd with "Cabaret." This production of the Broadway musical will be directed by Jim E. Quick and will star Ellen Holman, Adrian Elder, and Jeffrey Judson. Ticket prices are $3.50 for adults, $2.50 for students, and the box office opens to the general public on Tuesday, August 26th. Curtain time is 8 p.m. nightly for the run, which will continue through September 20th.

TELEVISION

Saturday, August 30

1:30 p.m. - Don Kirshner's Rock Concert. T. Rex, Ross, and Isis are guests. (Channel 25)

3 - Racing. The Hambletonian Harness Race from DuQuois, Illinois. (Channel 19)

7 - Firing Line. A repeat of Buckley's show with Al Lowenstein who feels that more than Sirhan were involved in the Robert Kennedy assassination. Recent disclosures may make it worth rewatching. (Channel 35)

8 - Philadelphia Folk Festival. The performers are David Bromberg, Bruce Cockburn, Elizabeth, Alistair Anderson, and the Putnam String County Band. (Channel 35)

9 - Football. The New England Patriots versus the Green Bay Packers. (Channel 10)

10 - Dick Cavett. After a shaky start, this summer series seems to be pulling itself together -- and Cavett at his best means very good indeed. Guests are Jackie Gleason and Jean Marsh, Gordon Jackson, David Langton, Rachel Gurney, and Simon Williams, all members of the "Upstairs, Downstairs" PBS series. (Channel 19)

12:30 - Movie. Movie moguls are so quick to bring out their "tributes" to tragic stars that isn't one justified in being a little suspicious of their intentions? This one's called "Marilyn," was released in 1963, and is a compendium of scenes from Monroe's movies for 20th Century Fox. Rock Hudson narrates, a choice which gives some idea what to expect. (Channel 10)

Sunday, August 31

1 p.m. - Movie. "Cain and Mabel." Prizefighter woos Broadway hoofer. Probably less interesting for the presence of Clark Gable than that of Marian Davies, the mistress of William Randolph Hearst who so shepherded her career that her movies are now rarely seen. With Ruth Donnelly, Walter Catlett, and Roscoe Karns. 1936.

5 - "Kitty Hawk to Paris." The history of airplanes through World War I. (Channel 10)

6 - "Conversations With Eric Sevareid." Robert Hutchins talks about his career in education and more recently as head of the Center for the Study of Democratic Institutions. (Channel 19)

8:30 - Columbo. Oskar Werner is guest murderer. (Channel 10)

10:30 - Telethon. Jerry Lewis in the annual muscular dystrophy money raiser. (Channel 25)

Monday, September 1

8 p.m. - Music. A tribute to Willa Cather with Yehudi Menuhin and his sisters, Yaltah and Hephzibah. They will be interviewed and works performed include Beethoven's Violin Concerto in D as well as Mozart's Concerto for Two Pianos in E Flat. (Channel 35)

9 - Football. The Miami Dolphins play the Minnesota Vikings in an exhibition game. (Channel 25)

Tuesday, September 2

8 p.m. - Ilona's Palette. Ilona Royce-Smithkin talks about landscape painting. (Channel 35)

10 - Beacon Hill. The new season's first disaster is this soap opera for middle-brows -- in adapting "Upstairs Downstairs" to America they have faithfully included everything but the talent. As a consequence it's mostly boring, although Stephen Elliott as the moper with the symbolic war wound transcends annui to a level of true awfulness. This week's episode is about scandal when the daughter of the house is discovered having wild parties, and once again racy dialogue is promised to sub for "maturity" in subject matter. (Channel 19)

Wednesday, September 3

8 p.m. - Rich Little. Little, surely the best of all the impressionists, does nearly everybody including Gerald Ford in this special that also has Sandy Duncan and Glen Campbell. (Channel 10)

9 - Sandburg's Lincoln. In this fourth of six specials Lincoln must deal with the early failures of the Union Army during the Civil War. In the previous episodes Hal Holbrook has achieved some moments that were extraordinarily fine, and this program was written by Jerome Lawrence and Robert E. Lee who collaborated on "Inherit the Wind." With Ed Flanders, David Huffman and Lloyd Nolan. (Channel 10)

10 - F.D.R.: The Man Who Changed America. A CBS special that details the history of Roosevelt's Presidency. Henry Fonda is the narrator. (Channel 19)

11:05 - Movie. "Your Money or Your Wife." 1972 TV flicker about the makers of a soap opera who are going to kidnap the star who quit their series. Some funny people including Ted Bessel, Jack Cassidy, and Elizabeth Ashley. (Channel 19)

Thursday, September 4

8:30 p.m. - Fay. Lee Grant in a new series about the trials of a liberated woman. (Channel 10)

7:30 - Space 1999. A new syndicated sci-fi series that has husband and wife Martin Landau and Barbara Bain (rarely seen together since booted off of "Mission Impossible") put in the middle of some futuristic effects that are reportedly quite elaborate, although with names like Moonbase Alpha and Commander Koenig it may be little more than the old Flash Gordon hokum. Barry Morse is also in the cast, costumes are by Rudi Gernreich. (Channel 10)

9 - Movie. "Johnny Belinda." Jane Wyman in what was perhaps her most famous and most characteristic role -- as a deaf mute who is raped and then tried for murder. She won the Oscar, not necessarily a guarantee of immortality, and this weeper of a plot line may not have worn well. Lew Ayres, Charles Bickford, Agnes Moorehead, and Jan Sterling. 1948.

1 a.m. - Tomorrow. Snyder does an on location program from the boardwalk in Atlantic City with Mr. Miss America himself, Bert Parks. (Channel 10)

Friday, September 5

9 p.m. - Football. The Oakland Raiders against the Dallas Cowboys. (Channel 10)

9:30 - The Guns of August. A CBS News special about hunting and the controversy over whether it is sport or merely slaughter. Dan Rather reports. (Channel 19)

1 a.m. - Midnight Special. Frankie Valli, Hoyt Axton, Peter Frampton, and "K.C. and the Sunshine Band." (Channel 10)

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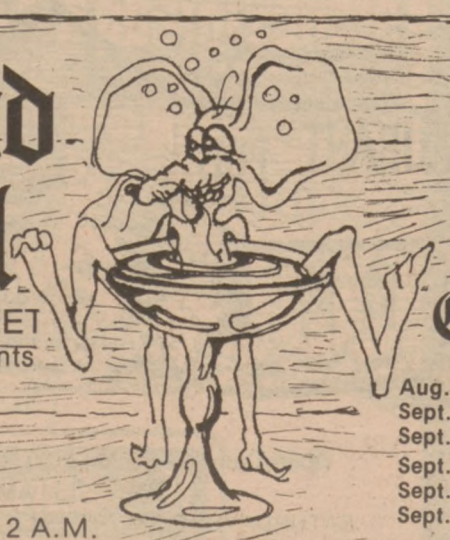

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NIGHTLY

Aug. 29 & 30	Bobby Holiday
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television

by Dan Lackey

MTM's "All in the Family"

The fun to be had from an inconsequential half-hour with "The Mary Tyler Moore Show" (CBS, 9 p.m. Saturday) is a kind of loose art-for-art's-sake pleasure. It's fun to watch so many smart performers on one sound stage parry each others' lines and gags so deftly. The superlative teamwork of Mary Tyler Moore, Edward Asner, Ted Knight, Gavin MacLeod, and Betty White is so good it almost deserves to be called ensemble acting. This is an unusually talented television comedy cast and the professional rapport evidenced in each episode isn't the kind that can be faked by clever cutting; it's the resu' of intelligent sketch playing.

The scripts are usually excellent, always tight, but even when they're less than smooth it doesn't spell disaster by any means because the show is carried by the most solid characterizations in currently running situation comedy. Ted Knight's TV anchorman character, Ted Baxter, is the funniest vain buffoon since Barney Fife. And Mary Tyler Moore is an excellent straight woman. You remember, now that she's on her own, just how much she did for the old "Dick Van Dyke Show." As much as Morey Amsterdam and Rose Marie -- which, of course, means quite a lot.

Mary Tyler Moore Productions (which produces, in addition to the title show, the spin-offs "Rhoda" and "Phyllis") is now emerging neatly as the "escapist" foil for Norman Lear's successful experiments with topicality. Yet though "Mary Tyler Moore" obviously isn't socially relevant in the catch sense in which that phrase is nowadays used (meaning topical), it, like most TV, can't avoid being **sociologically** relevant. A poor Lear spin-off production like "The Jeffersons" is also sociologically relevant in various not-here-to-be-analyzed interesting ways; but it certainly isn't what it pretends to be most: witty entertainment. In fact, even as far as social relevance goes, the significance of "Mary Tyler Moore" stands out like a visual aid for a certain modern kind of woman and a certain modern kind of social cluster; but it's first and foremost witty entertainment, irrespective of the warm bath it may give some members of the popular multitude.

The Mary Richards character is an example par excellence of a woman who has it both ways in shifting times. The show's weekly introduction is a commercial hymn not to the liberation of woman but to the triumph of the single girl. It shows Mary striding resolutely across an open city park with a pond and ducks in the background. The theme song says to fragile smiling Mary "You're going to make it after all!" Inside Mary is strong and determined-as-a-German and you know she gets her way by hook or crook when she really wants it; but she never alienates men because on the outside she's all Julie-Andrews-like. She even has a wonderful father-daughter relationship with her boss at the TV station, Lou Grant (Ed Asner); and she's perennial pals with all the guys she meets.

The scripts, of course, do plague Mary with periodic romances, and there are always "dates," and once in a great while there's even a "deep involvement" (but never for long). Mary's romances, when they arrive, are as sensationally contained as those of the heroines in the daily comics, but you rarely want to know what happens between the frames because it would ruin the corny titillating fun of Mary as the proverbial girl-you'd-want-to-marry. You just know she sometimes more than kisses, but you also know she never, never tells. Mary gets respect. Not primarily for her purity but because she's got common sense and shows she cares about the place where they all work. She's the hub of the show's wheel not because she's the "straight-woman" but because she's the only character all the other characters don't talk about with tongue-in-cheek. Sprite and polite to the point of befuddlement, Mary Richards is a cute Colossus who straddles the contemporary no-woman's land between domestic docility and radicalesbianism.

Mary Richards is a subliminal ad for domestic sex and the single girl, but the show itself is built on a larger now-popular romance: the romance of harried office cohorts as one big happy you-know-what. The audacious underlying socially relevant message of each "Mary Tyler Moore Show" is that whatever befalls us, at work or at home, it's all in the family.

Tull

[Continued from page six]

keyboards, Jeffrey Hammond-Hammond on bass in his black-and-white zebra stripes, finally Anderson with his flute. The jam lasts about five minutes.

"Good evening. We're the Beach Boys," Anderson introduces -- the first of his repertoire of fairly punchless cracks. A chick brings him an acoustic guitar and he begins the **Thick as a Brick** score. I can dig that, all right. His singing is slightly hoarse and the harmony is of course absent, but it doesn't matter; this is what I came for.

But wait a minute. Is my memory fooling me or is Evan running in some **Passion Play** strains on the organ? Well, it fuses well enough. Besides, they're shifting back now to the **Brick** theme anyway.

A quaint arrangement, that. They perform the plaintive "Wond'ring Again" (**Living in the Past**), spotlight falling on the string quartet of silver-wigged, black-gowned ladies -- another gimmick. Then they laugh into a lengthy amalgamation of moody feeling, heavy rock blues and mouthy flute solo which at one point turns into "God Rest Ye Merry, Gentlemen," at another into the band's own jazzy "Bouree," then into more jam, more flute, more jam, a **Brick** segment, more flute solo, more jam, a snatch of "Sea Lion" from the **Warchild** LP, more jam, a sudden ending.

Interesting and well-performed, so what's wrong with it? Well, it has created a shredded-up shambles of Anderson's beautiful music. It occurs to me that I'm not enthralled the way I thought I would be. I'm not even enjoying the concert a whole lot. Ian. What the hell are you doing? You, you, why, you have just messed things up.

"Skating Away" is bogged down at the beginning as Anderson takes this strange opportunity to introduce some of the band members between lines, and he continues his plotted course of messing stuff up. "Ladies," set against a loping Spanish guitar instrumentation, is transformed into, of all things, a drum solo which definitely does nothing to promote Barlow as one of rockdom's leading percussionists. At the climax of the solo I can see a stagehand in the darkness behind Barlow begin frantically pumping the obligatory smokescreen all about the stage, and the gimmickry is ridiculously revealed to me for what it is. The cast of characters who have been parading across the stage to coincide with key lyrics throughout the concert suddenly come back to me in a different context, and I begin to doubt the true validity of Anderson's creativity. "Nothing wrong with gimmicks," Anderson quips to the audience during a tune-up break. "Everyone has his gimmicks. Elton John has his glasses. Mick Jagger has his big lips." But I had always thought his own gimmicks would at least reflect some intelligence.

More madness. The forboding, firework-decorated "Warchild" leads into an Evan piano piece, and Evan trades off leads for awhile with the string quartet, he playing in the spotlight at one end of the stage, they at the other, until the rest of the band returns to rock it up. "Bungle in the Jungle" is cut short by a false beginning to "The Story of the Hare Who Lost His Spectacles" (from **Passion Play**); before they even get started on the fable they've gone into something else. They reach back to **Aqualung** for more musical ammunition and somehow bring the show to a halfway discernible stopping point. I depart as the audience demands an encore. From outside the Coliseum I can hear that they get it.

In retrospect I ask myself why I became disgusted with music that I've considered to be among rock's finest. Performance-wise it was near-perfect, and close enough to the album versions to satisfy the most demanding of Tull fans. The group put on a terrific show.

But for me it was outrageously fragmented. People have enough trouble trying to figure out Anderson's music without having it all thrown at them at one time, from all directions. It was like a shrapnel explosion, and if the listener tried to get into it seriously his mind was cut apart.

Figuring Anderson to be a step ahead of his critics and fans, one wonders what he intended for us to get out of his concert. A collection of his musical souvenirs, put together in the best way he knows how? I don't believe that's Anderson's style, even if we were to accept the theory he was offering his best arranging skill. What does seem likely is that he just didn't have any better ideas, or if he did he was saving them for a more prestigious setting. If he's temporarily depleted his creative energies and needs a rest it's understandable; after all, he's turned out three straight album masterpieces.

For the price of that crummy concert ticket you could have bought one of 'em.

Dan Harmon

richland county legal notices

SUMMONS

State of South Carolina
County of Richland
Creswell Elmore,
Petitioner,
vs.
Mattie Harmon Elmore,
Respondent.

In the Richland County Court

TO: MATTIE HARMON ELMORE:

YOU ARE HEREBY SUMMONED and required to answer the Petition in this action, of which a copy is herewith served upon you, and to serve a copy of your answer to the said Petition upon the subscribers at their office, 1107½ Washington Street, Columbia, South Carolina, within twenty (20) days after the service hereof, exclusive of the date of such service; and if you fail to answer the Petition within the time aforesaid, the Petitioner in this action will apply to the Court for the relief demanded in the Petition.

JOHNSON, TOAL & BATTISTE, P.A.
BY I.S. Leevy Johnson
Attorney for Petitioner

Columbia, South Carolina
July 31, 1975

SUMMONS

State of South Carolina
County of Richland
In the Family Court

Eula Lee Doucet
Plaintiff,
-vs-
Levine Doucet
Defendant.

TO THE ABOVE NAMED DEFENDANT:

YOU ARE HEREBY SUMMONED and required to answer the Complaint hereto attached and to serve a copy of your Answer on the Subscriber at the office of Legal Aid Service Agency, 1519 Gervais Street, Columbia, South Carolina, within twenty (20) days after the service of this Summons upon you, exclusive of the day of service. If you fail to answer the Complaint within the time aforesaid, Plaintiff will apply to the Court for the relief demanded in said Complaint.

NOTICE

State of South Carolina
County of Richland
In The Family Court

Eula Lee Coucet,
Plaintiff,
-vs-
Levine Doucet,
Defendant.

TO THE ABOVE NAMED DEFENDENT:

YOU WILL PLEASE TAKE NOTICE that the original Complaint in the above entitled action was filed in the office of the Clerk of the Family Court for Richland County, South Carolina, on the 19th day of August, 1975.

LEGAL AID SERVICE AGENCY
BY: James F. Wells
Attorney for Plaintiff

FINAL DISCHARGE

Notice is hereby given that Doris Runell Tuttle, Executrix of the estate of Richard Paul Tuttle, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 27, 1975

FINAL DISCHARGE

Notice is hereby given that Mary L. Harris, Executrix of the estate of Daisy McKenzie Miller, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 27, 1975

FINAL DISCHARGE

Notice is hereby given that Margaret J. Jacobs, Executrix of the estate of Robert L. Jacobs, Sr., Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 27, 1975

FINAL DISCHARGE

Notice is hereby given that David A. Fedor, Executor of the estate of Woodrow Stickland, Deceased has this day made application unto me for a final discharge as such Executor; and that the 26th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 26, 1975

FINAL DISCHARGE

Notice is hereby given that J. Lee Sims, Jr., Executor of the estate of Erma Fulmer Sims, Deceased has this day made application unto me for a final discharge as such Executor; and that the 26th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 26, 1975

FINAL DISCHARGE

Notice is hereby given that Ernest S. Martin, Administrator CTA of the estate of Henry R. Martin, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 21, 1975

FINAL DISCHARGE

Notice is hereby given that George O. Culli, III, Guardian of the estate of Carolyn Faye and George O. Culli, IV, Minors has this day made application unto me for a final discharge as such Guardian; and that the 25th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 25, 1975

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FINAL DISCHARGE

Notice is hereby given that William C. Lucas, Executor of the estate of John Edward Lucas, Deceased has this day made application unto me for a final discharge as such Executor; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 22, 1975

FINAL DISCHARGE

Notice is hereby given that Katherine F. Bowen, Guardian of the estate of James A. Bowen, Jr., Minor has this day made application unto me for a final discharge as such Guardian; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 21, 1975

FINAL DISCHARGE

Notice is hereby given that Carolyn F. Bolton, Administratrix of the estate of Willie Bolton, Sr., Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 20, 1975

FINAL DISCHARGE

Notice is hereby given that Nancy Evans, Administratrix of the estate of Prophet Oliver Evans, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 19th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 19, 1975

FINAL DISCHARGE

Notice is hereby given that Sara M. Neal, Administratrix of the estate of Eugene E. Neal, Deceased has thid day made application unto me for a final discharge as such Administratrix; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 20, 1975

FINAL DISCHARGE

Notice is hereby given that Nell Dye Harper, Executrix of the estate of George Greer Harper, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 19th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 19, 1975

FINAL DISCHARGE

Notice is hereby given that Hampton Johnson, Administrator of the estate of Fletcher Johnson, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 21, 1975

FINAL DISCHARGE

Notice is hereby given that The South Carolina National Bank, Executor of the estate of George D. Bowie, Deceased has this day made application unto me for a final discharge as such Executor; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
August 1, 1975

FINAL DISCHARGE

Notice is hereby given that Jeannette Prince Dent and Flossie Prince Cromer, Administratrices of the estate of Beulah Prince Taylor, Deceased has this day made application unto me for a final discharge as such Administratrices; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
August 1, 1975

FINAL DISCHARGE

Notice is hereby given that Alvona Fromm Arnett and Carolyn Fromm Taylor, Administratrices of the estate of Alberta C. Fromm, Deceased has this day made application unto me for a final discharge as such Administratrices; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
August 1, 1975

FINAL DISCHARGE

Notice is hereby given that James L. Calhoun, Jr., Executor of the estate of Virginia L. Calhoun, Deceased has this day made application unto me for a final discharge as such Executor; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 31, 1975

FINAL DISCHARGE

Notice is hereby given that Shirley Thompson Draffin, Guardian of the estate of Frank Craig Draffin, Minor has this day made application unto me for a final discharge as such Guardian; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 30, 1975

FINAL DISCHARGE

Notice is hereby given that Hildreth Jordan Green Love, Guardian of the estate of Susan A. Green Hampton, Minor has this day made application unto me for a final discharge as such Guardian; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 30, 1975

FINAL DISCHARGE

Notice is hereby given that Gus J. Chigges, Executor of the estate of John K. Chigges, Deceased has this day made application unto me for a final discharge as such Executor; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 30, 1975

FINAL DISCHARGE

Notice is hereby given that Harry J. Cooke Guardian of the estate of Robert Burton Cooke, Minor has this day made application unto me for a final discharge as such Guardian; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 30, 1975

FINAL DISCHARGE

Notice is hereby given that Eura Hendley Boozer Administratrix of the estate of William Gerald Boozer, Deceased has this day made application unto me for a final discharge as such Administrix; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 30, 1975

FINAL DISCHARGE

Notice is hereby given that Marion Lott Rees, Guardian of the estate of Andrew Carlton Rees, Minor has this day made application unto me for a final discharge as such Guardian; and that the 5th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 5, 1975

FINAL DISCHARGE

Notice is hereby given that Willie E. Malloy, Administrator of the estate of Juanita Evans Malloy, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 5th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 5, 1975

FINAL DISCHARGE

Notice is hereby given that Pearl Brozovitz, Administratrix of the estate of Artiemicha Kinlaw, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 5th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 5, 1975

FINAL DISCHARGE

Notice is hereby given that Roberta Manning Nevius Sessions, Committee of the estate of Nannie Stafford Manning, NCM has this day made application unto me for a final discharge as such Committee; and that the 5th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 5, 1975

FINAL DISCHARGE

Notice is hereby given that Thelma H. Hawkins, Executrix of the estate of Colie B. Hawkins, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 4th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 4, 1975

FINAL DISCHARGE

Notice is hereby given that Nancy Green, Executrix of the estate of Heyward Anderson, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 4th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 4, 1975

FINAL DISCHARGE

Notice is hereby given that Eva Wassum Cunningham, Executrix of the estate of Robert Brown Cunningham, Jr., deceased has this day made application unto me for a final discharge as such Executrix; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 6, 1975

FINAL DISCHARGE

Notice is hereby given that Edward Bingham, Jr., Administrator of the estate of Ann Elizabeth Bingham, deceased has this day made application unto me for a final discharge as such Administrator; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 6, 1975

FINAL DISCHARGE

Notice is hereby given that David Andrew Epting, Jr., Executor of the estate of Annie Davis Epting, Deceased has this day made application unto me for a final discharge as such Executor; and that the 11th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 11, 1975

FINAL DISCHARGE

Notice is hereby given that Vivian Hadden Madden, Executrix of the estate of George Bright Madden, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 11, 1975

FINAL DISCHARGE

Notice is hereby given that Lugenia Hammond, Administratrix of the estate of Lula Mae Brown, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Citizens and Southern National Bank of S.C., Executor of the estate of Nan M. Dempsey, Deceased has this day made application unto me for a final discharge as such Executor; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Henry M. Satterwhite, Sr., Administrator of the estate of Mildred A. Satterwhite, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Florence M. Corbett, Administratrix of the estate of Hortense W. Grant, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Cleo Creech Duensing and Susie Creech Brown, Executrices of the estate of Horace W. Creech, Deceased has this day made application unto me for a final discharge as such Executrices; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Donald R. Shealy, Executor of the estate of J. Malcom Shealy, Deceased has this day made application unto me for a final discharge as such Executor; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 13, 1975

FINAL DISCHARGE

Notice is hereby given that Ferry Mae O'Berry, Administratrix of the estate of Herman O'Berry, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland, S.C.
August 13, 1975

FINAL DISCHARGE

Notice is hereby given that Elizabeth L. Bouknight, Executrix of the estate of M.A. Bouknight aka Mendal Alex Bouknight, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 15, 1975

FINAL DISCHARGE

Notice is hereby given that Edgar L. Williams, Jr., Executor of the estate of Elizabeth B. Williams, Deceased has this day made application unto me for a final discharge as such Executor; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 14, 1975

FINAL DISCHARGE

Notice is hereby given that Bankers Trust of South Carolina, N.A., Executor of the estate of Paul W. Phillips, Jr., Deceased has this day made application unto me for a final discharge as such Executor; and that the 18th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 18. 1975

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Jacqueline Duffie Weeks has applied to me for Letters of Administration on the estate of Louise Jones Duffie deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 8th day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 22nd day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Genevieve Dinney has applied to me for Letters of Administration on the estate of Edward Dinney deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 9th day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 25th day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Gladys M. Morgan has applied to me for Letters of Administration on the estate of Harley Robert Morgan deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 9th day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 25th day of August, A.D. 1975,

A. Ray Hinnant

Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Doris Lucille Burrell has applied to me for Letters of Administration on the estate of Boyd Burrell deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 5th day of September 1975 at 10 o'clock A.M., to show casue, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 21st day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Robert E. Maher has applied to me for Letters of Administration CTA on the estate of Mary A. Horan deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 5th day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 21st day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Virginia L.C. King has applied to me for Letters of Administration CTA on the estate of Sam Dallas King deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 5th day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 21st day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

ESTATE NOTICE

All persons having claims against the estate of Oliver Merritt Keels, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Dorothy Nettles Keels,
Executrix
3314 Truman Street
Columbia, S.C.
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of Julius Melvin Wilson deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Clark Julius Wilson,
Administrator
2150 Woodfield Drive
Columbia, South Carolina
August 21, 1975

ESTATE NOTICE

All persons having claims against the estate of William H. Jackson, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Virginia S. Jackson,
Administratrix
c/o Cromer & Craig, Attys
1225 Pickens Street
Columbia, S.C.
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of Frederick Edwin Eisenman, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Josephine P. Eisenman,
Executrix
3618 Belvedere Drive
Columbia, S.C.
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of Belle G. Tallon deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Helen T. Dunning,
Administratrix
c/o James B. Ellisor, Atty
P.O. Box 5987
Columbia, S.C. 29250
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of Lester L. Wilson deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

C.L. Wilson, Jr., Executor
c/o Kirkland, Aaron & Alley
Attorneys
1418 Laurel Street,
Columbia, S.C.
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of L A Mosley deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

C.B. Kelly, Administrator
Box 67, Blythewood
South Carolina, 29016
August 19, 1975

ESTATE NOTICE

All persons having claims against the estate of James Edward Wheat deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Dolly B. Wheat,
Administratrix
c/o Belser, Baker, Belser,
Barwick & Toal, Attys
P.O. Box 11848
Columbia, S.C. 29211
August 19, 1975

ESTATE NOTICE

All persons having claims against the estate of Adolphus Lyles Bynum deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

James W. Bynum, Administrator, CTA
c/o Charles W. Knowlton,
Attorney
SCN Center,
Columbia, S.C.
August 19, 1975

ESTATE NOTICE

All persons having claims against the estate of Helen J. Bowers deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Donnie H. Bowers,
Administrator
Box 23, Chappell Creek Rd.
Hopkins, South Carolina
August 19, 1975

ESTATE NOTICE

All persons having claims against the estate of Joseph A. Neal, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Ethel S. Neal, Executrix
2409 Two Notch Road,
Columbia, S.C. 29204
August 26, 1975

ESTATE NOTICE

All persons having claims against the estate of Carroll Watkins Culbertson deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

John Bolt Culbertson,
Administrator
110 Elford Street,
P.O. Box 332
Greenville, S.C. 29602
August 25, 1975

ESTATE NOTICE

All persons having claims against the estate of John J. Ferrell, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Mary Louise T. Ferrell,
Administratrix
c/o John B. Allen, Jr., Atty
P.O. Box 9507
Columbia, S.C. 29290
August 26, 1975

ESTATE NOTICE

All persons having claims against the estate of Winsel Jacques, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Armenia T. Jacques &
Gertrude T. Little,
Executrices,
400 Easter Street,
Columbia, S.C.
August 21, 1975

ESTATE NOTICE

All persons having claims against the estate of Dennis McLeod McLure deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Martha Walker McLure,
Executrix
c/o Whaley, McCutchen &
Blanton
1414 Lady Street,
Columbia, S.C.
August 13, 1975

ESTATE NOTICE

All persons having claims against the estate of Andrew Brown, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Lucille Bickley,
Administratrix
c/o Isadore Lourie, Atty.
P.O. Box 11548
Columbia, South Carolina
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Carl V. Brown deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Mamie M. Brown,
Executrix
c/o George I. Alley, Atty.
1418 Laurel Street
Columbia, South Carolina
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Jay Thomas Stradley deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Hazel Murdock Stradley,
Executrix
c/o Robinson, McFadden,
Moore & Pope, Attys.
P.O. Box 944
Columbia, S.C. 29202
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Walter Michaelis deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Ethel M. Brown,
Administratrix CTA
1213 Washington Street
Columbia, S.C.
August 6, 1975

ESTATE NOTICE

All persons having claims against the estate of Estelle Y. Carns deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Alton L. Carns, Executor
6733 North Trenholm Road
Columbia, South Carolina
August 6, 1975

ESTATE NOTICE

All persons having claims against the estate of Elisabeth Thomson Mays deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

F. Lockehart Mays, Jr.,
Executor
c/o G. Raymond McElveen,
Jr., Attorney
508 Security Federal Bldg.
Columbia, S.C. 29201
August 8, 1975

ESTATE NOTICE

All persons having claims against the estate of Freda Cantrell Leach deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will plese make payment likewise.

Jack L. Leach,
Administrator
c/o Baety O. Gross, Jr.,
Atty.
1518 Washington Street
Columbia, S.C. 29201
August 7, 1975

ESTATE NOTICE

All persons having claims against the estate of James E. Segroves deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Ronnie L. Segroves,
Executor
130 Brookland Circle
Columbia, S.C. 29204
August 8, 1975

ESTATE NOTICE

All persons having claims against the estate of Maude A. Corley deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment lisewise.

Azilee C. Proffitt,
Administratrix
c/o Robert H. Burnside,
Attorney
P.O. Box 1516
Columbia, S.C. 29202
August 8, 1975

ESTATE NOTICE

All persons having claims against the estate of Ruth Lowe Irvin deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Charles Warren Irvin,
Executor
c/o Whaley, McCutchen &
Blanton, Attys.
1414 Lady Street
Columbia, S.C. 29201
August 6, 1975

ESTATE NOTICE

All persons having claims against the estate of E.W. Galloway deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Angeleen G. Hunter,
Executrix
c/o R.K. Wise, Atty.
Columbia, S.C.
August 13, 1975

ESTATE NOTICE

All persons having claims against the estate of Lester L. Wilson, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Cleo W. Burgess,
Administratrix
c/o E. Pickens Rish, Atty.
P.O. Box 616
Lexington, S.C.
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Samuel E. McCuen, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

The South Carolina National
Bank, Executor
P.O. Box 168,
Columbia, S.C. 29202
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Maude M. Knuckley deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Albert J. Knuckley,
Executor
c/o Walter S. Monteith
609 Security Federal Bldg.
Columbia, South Carolina
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Horace T. Simpson deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Horace Lee Simpson,
Executor
c/o H. Carter Siegling, Atty
Forest Plaza, Suite A,
5115 Forest Drive,
Columbia, S.C. 29206
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Thomas Hugh Epting, Sr., deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Thomas Hugh Epting, Jr.,
Executor
3424 Park Street
Columbia, S.C. 29201
August 15, 1975

ESTATE NOTICE

All persons having claims against the estate of Beulah Parker Miller deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Benjamin J. Miller,
Executor
P.O. Box 5413
Columbia, South Carolina
August 15, 1975

ESTATE NOTICE

All persons having claims against the estate of Patricia Ann Hill deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Alvin Ronald Hill,
Administrator
c/o Herbert W. Louthian,
Attorney
1712 St. Julian Place
Columbia, S.C. 29204
August 14, 1975

ESTATE NOTICE

All persons having claims against the estate of Alger Fowler deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Edna H. Fowler, Executrix
415 South Waccamaw Ave.
Columbia, South Carolina
August 14, 1975

ESTATE NOTICE

All persons having claims against the estate of Ed James deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Edna J. Lawton,
Administratrix
3928 Highland Park
Columbia, S.C.
August 14, 1975

ESTATE NOTICE

All persons having claims against the estate of Lottie M. McCartha, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Alberta McCartha Rogers,
Executrix
1020 E. Lake Shore Drive
Dalton, Georgia 30720
August 13, 1975

ESTATE NOTICE

All persons having claims against the estate of Claude W. Lott, Sr. deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Grace H. Lott, Executrix
c/o Albert J. Dooley, Atty.
218 E. Main Street
Lexington, S.C. 29072
August 13, 1975

ESTATE NOTICE

All persons having claims against the estate of Fred L. Cartledge deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Patsy C. Goodwin,
Executrix
c/o Harold C. Seigler
1735 St. Julian Place
Columbia, South Carolina
August 18, 1975

ESTATE NOTICE

All persons having claims against the estate of Eloise C. Gaines deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Bankers Trust of South
Carolina and Sidney C.
Gaines, Executors
P.O. Box 448,
Columbia, South Carolina
August 15, 1975

ESTATE NOTICE

All persons having claims against the estate of Marie C. Crider deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Daniel J. Crider, Jr.,
Executor
c/o George M. Lee, Jr.,
Attorney
1136 Washington Street,
Columbia, S.C.
August 18, 1975

ESTATE NOTICE

All persons having claims against the estate of Newton Barrett Lewis deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Paige L. Hanahan,
Executrix
c/o George C. Kosko, Atty.
1303 Elmwood Avenue
Columbia, S.C. 29201
August 18, 1975

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